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# *Questions Booklet*

*January 1996*



# *English 30*

## *Part B: Reading*

## *Grade 12 Diploma Examination*

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**January 1996**  
**English 30 Part B: Reading**  
**Questions Booklet**  
**Grade 12 Diploma Examination**

*Description*

**Part B: Reading** contributes 50% of the total English 30 Diploma Examination mark.

There are 70 questions in the Questions Booklet and 7 reading selections in the Readings Booklet.

*Time: 2 hours. You may take an additional 1/2 hour to complete the examination.*

*Instructions*

- Be sure that you have an English 30 Questions Booklet **and** an English 30 Readings Booklet.
- You may **not** use a dictionary, thesaurus, or other reference materials.
- On the answer sheet provided, use **only** an **HB** pencil to mark the correct or best answer for each question. Fill in the circle that corresponds to your answer. For example:

Which month has 31 days?

- A. February
- B. April
- C. November
- D. December

Answer Sheet

(A) (B) (C) ●

- Do not fold the answer sheet.
- Mark only one answer for each question.
- If you change an answer, erase your first mark completely.
- Answer all questions.



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I. Read the excerpt from the article “Walter Karp (1934–1989)” on pages 1 to 4 of your Readings Booklet and answer questions 1 to 11.

1. The comparison of Walter Karp to a “steady and familiar light” (line 3) and a “stormy petrel” (line 10) reinforces the author’s image of Karp as being
  - A. dogmatic and arrogant
  - B. reliable and stimulating
  - C. moderate and cautious
  - D. rational and humorous
  
2. Lines 10 to 16 serve **mainly** to
  - A. clarify Karp’s impact on journalism
  - B. reveal the author’s professional bias
  - C. develop the author’s personal image of Karp
  - D. contrast with the concrete details in the opening paragraph
  
3. Walter Karp believed that the **most important** need of a democracy is
  - A. “a raucous assembly of citizens unafraid to speak their minds” (lines 19–20)
  - B. “the hopes of the many” (line 25)
  - C. “government officials, both elected and appointed” (line 30)
  - D. “attention to public deeds that have been largely ignored” (line 45)
  
4. Walter Karp understood that the protection of liberty involved “a ceaseless and bitter struggle between the interests of the few and the hopes of the many” (lines 24–25) because he recognized that
  - A. all people are naturally competitive
  - B. those who hold power tend to be self-serving
  - C. all people are naturally dissatisfied with the status quo
  - D. those who are informed gain their information from unreliable sources

*Continued*



5. In lines 32 to 36, a distinction is made between “the news of scandal” and “ ‘that most dreaded and envied kind of knowledge’ ” in order to
- A. emphasize the basis of Karp’s motives
  - B. indicate the public’s preference for lies
  - C. illustrate Karp’s appetite for the unusual
  - D. reinforce the moral integrity of political leaders
6. In lines 70 to 78, the author suggests that, in the field of journalism, the honours go to those who
- A. write according to conventional expectations
  - B. are apathetic to the existence of awards
  - C. constantly criticize public figures
  - D. are excessively productive
7. Walter Karp held “Mainstream American” journalists (line 82) in contempt because they
- A. were materialistic and crass
  - B. were passive and subservient
  - C. believed in the rights of the few
  - D. regarded Karp as cranky and old-fashioned
8. The author uses analogy to convey Walter Karp’s contempt for mainstream American journalism in
- A. “the press, by and large, takes its prompts from the government” (lines 83–84)
  - B. “it repeats what it is told by official sources” (lines 84–85)
  - C. “it is in the business of defending the interests of the few against the hopes of the many” (lines 85–87)
  - D. “accepting ‘leaks’ and ‘handouts’ as if they were gratuities offered to a butler or a gamekeeper” (lines 88–89)

*Continued*



9. Karp's reference to the quotation " 'we are never permitted to despair of the commonwealth' " (line 98) reflects his
- A. commitment to the principles of democracy
  - B. recognition of the benefits of unified power
  - C. resolve to undermine political power
  - D. negative opinion of the masses
10. The author characterizes Walter Karp **most definitively** in the statement
- A. "remorseless in his pursuit of what he thought was the truth" (line 13)
  - B. "he wrote his essays in a language bright with fierce eloquence" (lines 50–51)
  - C. "The world didn't trust Walter Karp and rewarded him with nothing in its gift" (line 79)
  - D. "Karp didn't court the grace-and-favor of those in office" (line 90)
11. This excerpt suggests that Walter Karp's **most significant** quality as a public figure was that he
- A. had a realistic attitude
  - B. had the courage of his convictions
  - C. was a champion of the downtrodden
  - D. dismissed traditional rules of conduct

II. Read the excerpt from the play *Coriolanus*, Act III, scene iii on pages 5 to 9 of your Readings Booklet and answer questions 12 to 22.

12. Coriolanus compares himself to a stable boy (line 3–4) in response to his
- A. low self-esteem
  - B. natural humility
  - C. awareness that he must control himself
  - D. recognition that he must disguise himself
13. Lines 24 to 27 reinforce Menenius' **main** intention, which is to
- A. pacify the citizens
  - B. anger the citizens
  - C. reinforce the citizens' fear
  - D. attract the citizens' attention
14. Coriolanus' remark "Scratches with briers, Scars to move laughter only" (lines 28–29) suggests that he
- A. admits to being a fool
  - B. is aware that he is an impostor
  - C. resents Menenius' intervention
  - D. is flippant about his efforts in battle
15. In his speech in lines 30 to 35, Menenius indicates that he perceives the importance of his role as
- A. leader of the people
  - B. counsellor of Coriolanus
  - C. mediator between Coriolanus and the people
  - D. peacekeeper between the soldiers and the people

*Continued*



16. Coriolanus' "promise," mentioned by Menenius in line 48 and line 71, concerns Coriolanus'
- A. volatile nature
  - B. respect for his superiors
  - C. gaining victory for Rome
  - D. inclination to dismiss his virtues
17. Coriolanus responds to his accusers **mainly** with
- A. doubt
  - B. disdain
  - C. dexterity
  - D. detachment
18. In lines 114 to 123, Coriolanus suggests that Rome needs him **mostly** as a
- A. ruler
  - B. protector
  - C. supporter of justice
  - D. counsellor of the citizens
19. Coriolanus' speech in lines 110 to 125 expresses **mainly** his
- A. resolve to seek support where he is valued
  - B. observation that his power cannot be destroyed
  - C. scorn for the stupidity of the citizens' judgement
  - D. warning that the citizens will turn against each other
20. The context strongly implies that when Coriolanus states "I banish you" (line 113), he means
- A. I cancel my intentions
  - B. I order your execution
  - C. I leave you to your fate
  - D. I withdraw my affections

*Continued*

21. The fact that Cominius is usually interrupted suggests that the others regard him as being
- A. arrogant
  - B. ignorant
  - C. dishonest
  - D. inconsequential
22. The final episode in this scene (lines 130–135) serves as a dramatic reinforcement of the people's
- A. obligation to treat Coriolanus fairly
  - B. eagerness to effect revenge on Coriolanus
  - C. fear that they have offended the gods
  - D. doubt about the basis of their anger



**III. Read the poem “When My Father Went to Wales” on page 10 of your Readings Booklet and answer questions 23 to 30.**

23. When the speaker states “I was twelve and knew nothing” (lines 3–4), he means that he had not
- A. travelled widely
  - B. been affected by loss
  - C. witnessed responsibility
  - D. been separated from his family
24. That the speaker perceives death as being a constant threat is **most directly** communicated by
- A. “from then on / I guarded him” (lines 12–13)
  - B. “I forgot or relaxed” (line 19)
  - C. “Never again would I be so negligent” (line 21)
  - D. “I know it will not be the magic’s fault” (line 24)
25. The phrase “that other’s possession” (line 17) is an indirect reference to
- A. death’s finality
  - B. occult powers
  - C. family bonds
  - D. life’s futility
26. The lines that **most clearly** indicate the change in the speaker’s childhood experience are
- A. “I was twelve / and knew nothing” (lines 3–4) and  
“I guarded him with the magic / of a twelve-year-old” (lines 13–14)
  - B. “Death was real but remote” (line 5) and  
“death became a constant” (line 9)
  - C. “having touched my father” (line 8) and  
“Having taken his father” (line 10)
  - D. “vulnerable / to that theft” (lines 11–12) and  
“free / of that other’s possession” (lines 16–17)

*Continued*

27. In saying “Never again would I be so negligent” (line 21), the speaker refers to his
- A. desire to accept his destiny
  - B. resentment of his father’s freedom
  - C. desire to support his father’s dreams
  - D. resolve to maintain the constant vigilance of his magic
28. The imagery in “he will be happy, and happy will turn to brace his arms for me” (lines 29–31) conveys **mainly** that death is a
- A. release
  - B. journey
  - C. joyful reuniting
  - D. natural phenomenon
29. The theme of this poem is **most effectively** enhanced by
- A. contrast: the speaker places his childhood perceptions beside his adult perceptions
  - B. description: the speaker describes his attitude toward the world
  - C. narration: the speaker tells the reader a story
  - D. exposition: the speaker explains the process of death
30. The speaker’s tone is one of
- A. regret
  - B. nostalgia
  - C. acceptance
  - D. melancholy



**IV. Read the excerpt from the novel *Crampton Hodnet* on pages 11 to 16 of your Readings Booklet and answer questions 31 to 45.**

- 31.** The comment “ ‘Why, the truth, of course’ . . . anything else had not occurred to her” (lines 5–6) indicates Miss Morrow’s
- A.** irritable nature
  - B.** love of conflict
  - C.** forthright attitude
  - D.** submissive personality
- 32.** In the context of lines 1 to 6, Mr. Latimer’s response in line 7 provides the effect of
- A.** exaggeration
  - B.** ironic humour
  - C.** dramatic tension
  - D.** understatement
- 33.** In lines 16 to 19, Miss Morrow indicates that she
- A.** anticipates gossip
  - B.** respects moral integrity
  - C.** finds Mr. Latimer’s pride amusing
  - D.** appreciates Mr. Latimer’s discretion
- 34.** In the context of lines 68 to 75, Mr. Latimer’s comment “ ‘I suppose I ought to go into church. I shall only have missed about three quarters of an hour’ ” reflects his
- A.** reliable judgement
  - B.** confused state of mind
  - C.** resolution to make efficient use of his time
  - D.** remorse for having offended Miss Morrow

*Continued*

35. Mr. Latimer's **main** concern about his outing with Miss Morrow is that it is
- A. sinful for a clergyman to lie
  - B. harmful to his potential for advancement
  - C. compromising to his relationship with Miss Doggett
  - D. open to misinterpretation by Miss Morrow and by the parish
36. The description of Old Maggie's "reading a story about a girl who was a Mother but not a Wife" (lines 90–91) serves **mainly** to
- A. complement the prevailing humorous overtones regarding discretion
  - B. indicate the author's ambiguous attitude toward the status of women
  - C. indicate the rigidity of current cultural attitude toward illegitimacy
  - D. reflect on Mr. Latimer and Miss Morrow's relationship
37. The irony of Mr. Latimer's lie to Mrs. Wardell is that it will
- A. confirm Miss Morrow's innocence
  - B. result in the gossip that he sought to prevent
  - C. cause Mrs. Wardell to be sympathetic to his predicament
  - D. cause members of the parish to lower their moral standards
38. Miss Morrow thinks Mr. Latimer's story is "hopeless" (line 155) **mainly** because the story
- A. involves her reputation
  - B. suggests disregard for Mrs. Wardell
  - C. is potentially more incriminating than the truth
  - D. destroys her opinion of Mr. Latimer's credibility
39. Mrs. Wardell's response in lines 178 to 180 suggests that she
- A. expects her husband to be unreasonable
  - B. knows that Mr. Latimer cannot be trusted
  - C. is a naturally cunning and suspicious person
  - D. assumes that Mr. Latimer is not telling the truth

*Continued*



40. In lines 219 to 226, Mr. Latimer's surrender to his sense of vulnerability in regard to Miss Morrow is in contrast to his earlier attempts to
- A. appear in control
  - B. express his alarm
  - C. avoid indifference
  - D. maintain his superiority
41. The **strongest** indication that Mr. Latimer recognizes that circumstances may have slipped beyond his grasp is
- A. "Could it be that she was making fun of him? he thought" (line 107)
  - B. " 'Miss Morrow has a cold,' said Mr. Latimer quickly" (line 177)
  - C. " 'I really feel quite exhausted,' he said" (line 204)
  - D. "Mr. Latimer looked at her uneasily" (line 219)
42. The effectiveness of this excerpt results partly from the fact that the reader has access to subtle implications that the characters themselves do not acknowledge. Examples of this effect, relating to Miss Morrow's blossoming emotion, are offered in the lines
- A. " 'I often go for a walk and come back carrying trailing things' " (line 79) and " 'We can slip upstairs' " (line 82)
  - B. "I'll wear the blue velvet tonight" (line 122) and "With sudden recklessness" (lines 125–126)
  - C. "Oh, dear, she thought, that must be the minister" (line 133) and "Miss Morrow listened to this story in amazement" (line 153)
  - D. " 'But I'm not young' " (line 181) and " 'I got them on Shotover this afternoon' " (lines 191–192)

*Continued*

43. By focusing on Miss Morrow's thoughts, the author causes the reader to be more aware of
- A. Miss Morrow's vulnerability
  - B. Mr. Latimer's inconsistencies
  - C. Miss Morrow's need for attention
  - D. Mr. Latimer's unyielding principles
44. In the context of the entire excerpt, the **most effective** example of Miss Morrow's ironic humour is
- A. " 'I have been blamed for everything for the last five years,' she continued, 'even for King Edward VIII's abdication' " (lines 18–19)
  - B. "But as sane people don't laugh out loud when they are alone in their bedrooms, she had to content herself with going about smiling" (lines 111–113)
  - C. " 'I don't keep a secret bottle in my bedroom,' said Miss Morrow, 'but there is some in the sideboard' " (lines 206–207)
  - D. " 'You must let me propose a toast,' she said. 'I think we should drink to the health of your friend, the minister of Crampton Hodnet' " (lines 217–218)
45. In this excerpt, the author illustrates **mainly** the
- A. moral dilemma of the clergy
  - B. struggle for control between the sexes
  - C. conflict between personal motivations and social expectations
  - D. distance between the working class and the professional class



V. Read the excerpt from *The Most Beautiful House in the World* on pages 17 to 19 of your Readings Booklet and answer questions 46 to 55.

46. Historically, the architect was seldom required to invent new design forms because
- A. architects had little formal training
  - B. the functions of buildings rarely changed
  - C. traditional building forms were most popular
  - D. architects resisted the risk involved in experimentation
47. A building that would meet with Michael's approval is **most** likely to be the
- A. office highrise
  - B. modern airport building
  - C. traditional Formentera house
  - D. new capitol building in Virginia
48. The narrator's questions at the end of paragraph 2 indicate that he
- A. rigidly adheres to traditional expectations
  - B. values the critical suggestions of his clients
  - C. is on the verge of setting a precedent in architectural design
  - D. had hitherto taken the need for architectural originality for granted
49. The narrator discovers that the "secret" (line 35) of the appeal of the traditional Formentera houses is based **mainly** on their
- A. comfort and practicality
  - B. simplicity and elegance
  - C. disguised originality
  - D. strategic location
50. The narrator describes the watch towers, the windmill towers, and the fortified church as "rhetorical flourishes" (line 51) because they
- A. are outdated traditions
  - B. are practical necessities that are of no consequence
  - C. are accents that serve to complement the general tone of the landscape
  - D. were constructed by foreigners unfamiliar with the vocabulary of architecture

*Continued*

51. The narrator's personal and professional background contribute to his perception that the concept of "fit" (lines 34–54) is based on
- A. making comfortable allowances for outsiders
  - B. following the guidelines of one's predecessors
  - C. agreeing to allow one's principles to be compromised
  - D. conforming to given needs, circumstances, and expectations
52. The sparse, unadorned style of the poem (lines 60–91) **best** serves to
- A. emphasize the barren simplicity of the island
  - B. develop the idea that art is a personal subject
  - C. reveal the narrator's love of history
  - D. reflect the narrator's love of nature
53. The line from the poem that **best** reflects the narrator's discoveries regarding "fit" and "language" is
- A. "Faced on all sides with unavoidable rock" (line 61)
  - B. "And it's an island you are on" (line 72)
  - C. "The unavoidable fact of / the sun" (lines 84–85)
  - D. "To build a house means to rearrange the rocks" (line 88)
54. The shift in the narrator's perspective occurs at
- A. line 13
  - B. line 21
  - C. line 60
  - D. line 92
55. The **clearest** statement of the narrator's thesis is
- A. "The twentieth century has seen few successful examples" (lines 9–10)
  - B. "The invention of new building types is a rare occurrence" (line 13)
  - C. "there is more to architecture than the building game" (lines 58–59)
  - D. "it would take time to appreciate its unassuming charms" (lines 100–101)



**VI. Read the excerpt from the play *Sticks and Stones* on pages 20 to 23 of your Readings Booklet and answer questions 56 to 63.**

56. Jennie's question "What did my father reply?" (line 2) is intended for
- A. herself
  - B. Donnelly
  - C. Cassleigh
  - D. the audience
57. The stage directions "*etc.*" (line 20) and "*Perhaps*" (line 24) serve to indicate that
- A. Donnelly is an emotional man
  - B. Cassleigh is contemptuous of Donnelly
  - C. the action is insignificant and irrelevant
  - D. the playwright is allowing the actors some creative input
58. The statement that **most clearly** conveys the principle upon which Jim Donnelly has based his position is
- A. "A great many people with good hearts into them" (line 29)
  - B. "But Tom, maybe we'll take your offer" (line 32)
  - C. "Mrs Donnelly and myself are free to do as we please" (lines 54–55)
  - D. "Aye, I killed, shure I killed—" (line 66)
59. When Cassleigh accuses Donnelly of murder (lines 61–62), Donnelly justifies his actions on the basis of his
- A. passionate conviction and fearless pride
  - B. inclination toward violence and rebellion
  - C. rash failure to consider future consequences
  - D. need to follow his wife's bloodthirsty example

*Continued*

60. In the context of this scene, Donnelly's references to his wife (lines 54, 71–73, 89–90) serve to
- A. subdue Cassleigh
  - B. reflect Mrs. Donnelly's anger
  - C. validate Cassleigh's malevolence
  - D. reinforce the Donnellys' solidarity
61. Donnelly's **main** motivation for staying on in Biddulph is his
- A. desire for safety
  - B. desire for revenge
  - C. commitment to his principles
  - D. sacrifice of his home in Ireland
62. The device that serves as the catalyst for the dramatic action in this scene is the
- A. wagon
  - B. horseshoe
  - C. crossroads
  - D. barn burning
63. The conflict in this scene reflects **mainly** the idea that
- A. material wealth is the root of all evil
  - B. religious differences are impossible to overcome
  - C. people with courageous convictions inspire jealousy and fear in others
  - D. successful communities are built through compromise and cohesiveness



**VII. Read the poem “Journey Home” on page 24 and 25 of your Readings Booklet and answer questions 64 to 70.**

- 64.** The general impression of rain and greyness in lines 1 to 3 is interrupted by the image of a “flag” of blue (line 5). This juxtaposition serves to signify a
- A.** mood of festive gaiety
  - B.** formality in the setting
  - C.** predictability in nature
  - D.** motivation for beginning the journey
- 65.** The traveller’s feeling toward his destination appears to be one of
- A.** fear
  - B.** respect
  - C.** anticipation
  - D.** indifference
- 66.** In line 16, “declamatory” means
- A.** impassioned
  - B.** explanatory
  - C.** elusive
  - D.** calm
- 67.** Lines 20 to 27 serve to sustain the recurring camera motif in this poem by
- A.** suggesting the relationships between the traveller’s external and internal perceptions
  - B.** describing the details of daylight landscapes and dark landscapes
  - C.** describing the excitement of learning something for the first time
  - D.** suggesting the disastrous effects of movement

*Continued*

68. The essential quality of the traveller's impression of the past (lines 28–33) is
- A. remorse
  - B. excitement
  - C. indistinctness
  - D. sentimentality
69. The imagery in the simile “He shed the train like a snake its skin” (line 37) reinforces lines 23 and 24 by conveying an impression of
- A. loss
  - B. revulsion
  - C. frustration
  - D. metamorphosis
70. The lines that **most effectively** capture the traveller's feelings of release in the journey home are
- A. “flex and flux were there / like acrobats / waving their banners” (lines 13–15)
  - B. “his eyes / sprinted the plain” (lines 34–35)
  - C. “house lights in the dusk / fired pistols for the race that led him on” (lines 35–36)
  - D. “his shoulders were light and white as though wings were / growing” (lines 43–44)





# January 1996

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